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Wooden Doors of S. Sabina (5th century) as containing the oldest representation of the Crucifixion in Art. The porphyry sarcophagus of Helena, the mother of Constantine, is held to be of artistic ability requiring an earlier date. The bronze statue of S. Peter in his Basilica is affirmed to be a work of the fifth century, and not of the thirteenth, the chief argument in support of this being that we have abundant literary evidence of numerous statues in metals in the fifth century, and that as old moulds were handed down from classic days they could be used without the application of much intelligence, and in an age when sculpture had utterly deteriorated.

The author finds the earliest traces of feudalism in Rome, and claiming for Rome the true source of inspiration throughout the Middle Ages he maintains this as especially true in Art, as illustrated for instance in England in Westminster Abbey.

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Seneca: Three Tragedies: Hercules Furens, Troades, Medea; with an introduction and notes by Hugh Macmaster Kingery, Ph.D., Professor in Wabash College. New York: The Macmillan Company (1908). 12 mo. Pp. 310.

In this little volume we have the first genuine attempt to present in text-book form for use in college classes the Tragedies of Seneca. Scores of text editions with commentaries have been issued, long since out of print, many of them still available but not in sufficient numbers to suffice for class use; and several modern editions of the text alone, of which that of Leo is the best, are at hand. But something was still to be desired by those who wished to offer a short course in the Tragedies; and this little volume will be cordially welcomed by these.

The introduction discusses briefly those various general subjects which naturally demand attention as one approaches this body of literature. The notes are on the whole excellent, not too full, but full enough to save the student unnecessary loss of time in hunting up the numerous hidden mythological allusions in which the Tragedies abound and which make the chief difficulty in the understanding of the plays, and in puzzling over those passages which furnish real syntactic or other difficulties of interpretation. The notes are for the most part excellent and sound; but I find myself in disagreement with the author as to his interpretation of many passages in these three plays, the decision as to some of which might indeed be claimed to be an open question; in other cases, however, I must take direct issue with Mr. Kingery. The meaning, for example, of Troades 233-236 obviously is: "Though I should say nought of his other services, would not Hector's death alone have been enough? [In him] my father con-

quered Troy; [but] you have [only] plundered it". Kingery's insertion of "yet" and "all" give a twist of meaning which the passage does not bear. In Troades 630, while it is barely possible that *tenetur* refers to Andromache in the sense of "she is caught", the passage is far stronger if the first half of this line be considered, not as an aside, but as the loud spoken words of Ulysses for the purpose of trapping the unhappy mother: "'Tis well! He's caught! Then bring him here in haste!" Again, the note on Troades 742 entirely misses the point of the passage in the rendering "We Trojans do not yield while we have any strength left to harm our foes". The obvious meaning of the passage is, rather: "We Trojans lie [o'erthrown] in no such way that we can be object of fear to any one", i. e., "We are so utterly overthrown that we cannot possibly cause further fear". The proposed interpretation of Troades 925 loses the fine effect evidently intended by the tragedian. Helen's tears flow not at thought of her own troubles, but at the unhappy fate which she knows is hanging over Polyxena.

While the occurrence of such apparent misinterpretations as these forces the teacher to maintain a somewhat challenging attitude in the use of this work, still any adverse criticism that can be offered should not obscure its undoubted excellence, or lessen the cordiality of the welcome which is its due from students of the Tragedies of Seneca.

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CORRESPONDENCE

The Greek Club of Essex County will begin its fifth year on Monday evening, October 11th, at eight o'clock, in the rooms of the New England Society, Orange, New Jersey.

The works to be read this year will be Theocritus's Idylls, the first two being assigned to that evening, and two plays of Aristophanes.

Persons desiring to join this Club will kindly write to Rev. Dr. James F. Riggs, Halsted Street, East Orange, N. J.

W. O. W.

The note in THE CLASSICAL WEEKLY 2. 183 by Mr. Harwood Hoadley contains a number of misstatements to which I beg leave to refer. Senator Root did teach Greek in Rome Academy in 1864-1865. Vice-President Sherman, however, was never his pupil either in Rome Academy or anywhere else. Mr. Sherman prepared for Hamilton College partly at the old Whitestown Seminary and partly in Utica Academy, but was never a pupil in Rome Academy. He met Senator Root and Rev. Dr. James H. Hoadley only after he became a student in Hamilton College.

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